IMCA 410: ADVANCED VIDEO ART PRACTICES **Fall 2008 / Winter 2009**

Time: Monday's 13:30-17:30
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Office Hours: Tuesday mornings (11:00 to noon) or by appointment

COURSE DESCRIPTION

A studio/seminar course that permits you to pursue an advanced investigation of the aesthetic along with the use of technology as an art form to develop both a video art practice and a personal body of work. Given that there is not 'one' video art, and there are a number of different directions to explore—the goal is both to find your signature, your voice as an artist, your 'stream', and secondly, as we're working within a group process, thereby additionally learning about other possibilities, other streams of video art, through a detailed observation of other people's processes and concerns.

NOTE: You are required to bear the cost of materials.
Prerequisite: IMCA 310, 350, and written permission of the Department.

A studio / seminar course for you to develop a body of work within video, exploring the medium an an art technology. The course will be process oriented towards an investigation and development of a video art practice, with documentation of that process through the various writing and video experiments and exercises to make up a portfolio. Throughout the term, there will be various assignments, developing your abilities to work individually and collaboratively, to develop a proficiency in the medium and evolve your thematic and formal concerns.

Within the studio/seminar, concepts and issues specific to video will be discussed through the analysis and demonstration of video art. In addition there will be an opportunity to investigate other cultural practices which inform and interrogate contemporary video art.

Class and individual discussion will take place on a regular basis. These discussions, facilitated by video screenings, workshops, readings, and field trips will focus on class projects, student work and a discussion of related art issues.

Throughout the term, the coursework consists of the development of two major projects, one in the first semester of the course, and one in the second semester of the course, working towards a body of work in video art.

The course will also involve group work.

COURSE REQUIREMENTS

You will be required to participate in all class projects.
Throughout the term, your two major projects will be the subject of presentations and critiques throughout the production and post production process: The critiques are responses to the various phases of the process: beginning with the project proposal, along with maquettes, shot lists/storyboards and/or script and considerations of different directions the project can take, to rushes and their possibilities along with changes from the earlier intentions, to various "draft" edits with an indication of the direction of the work along with the problematic being addressed, and finally to the finished work accompanied by an Artist Statement, and with an amended Proposal, describing the process, and giving an afterward, a proposal now that you know how and where the process took you, towards proposal writing for future projects.

At the beginning of the each semester (Fall & Winter), you will be required to submit a proposal concerning the individual project you would like to pursue. This work will be presented in a class critique at the end of each semester. A second individual *project (Project 2) will begin in the Winter semester.*

Students are responsible for the cost of materials and the IMCA video lab fee.

Students are expected to work a minimum of six hours a week outside of class time on their class projects.

CLASS ATTENDANCE
You are expected to arrive to class on time. If you are going to be absent, it is crucial to inform me, several days prior to the class. Excessive absenteeism will thus have an effect on your grade. It is the responsibility of each individual to acquire information for classes from which they have been absent. This must be done prior to the next class.

EVALUATION
You will be evaluated on the basis of all class projects and on the individual body of work you develop. Commitment and discipline in terms of studio practice will also be of critical importance.

Major project #1 (Fall) & #2 (Winter), with the following components:

10% *-Project Proposal with storyboard, script, shot-list (can include photo documents, audio clips, video clips to indicate experiments, directions, possibilities)*

10% *-Rushes & Draft Edits with notations, questions, building up the process of making the work*

50% *-Finished Work for each term (Major Project 1 & 2) with Artist's Statement/Description of Work (Short Description embedded with intent, plus an extended statement), a DVD documentation of each work, and an amended proposal (see earlier notes in Courser Requirements section)*

10% Participation in class activities, workshop experiments and exercises, along with discussions to develop a language of observation and critique to apply to the studio practice. The critique, within the process of making, can be seen as ethnographic research—on your project as it appears in various stages, on your creative process, on other genres/strategies gained through observation of other people projects-in-process. This includes writing on someone else's work (Fall term & Winter term).Your generosity towards other people's processes, whether they are similar or divergent from your's, is key to the participation mark, and demonstrates an ability to make a contribution.

20% Portfolio assignments throughout the two terms, including presentation on another video artist's work, in-camera edit, edit-presentation of an existing work.

Note: Assignments and projects presented as term work for the IMCA 410 class cannot be submitted as term work, projects, or assignments for other courses.

ARCHIVING: At the end of the semester, student works will be compiled on a DVD that will become part of the IMCA Program archives. These videos will be used for pedagogical purposes only, and will not be shown in public contexts. Archiving of work is mandatory. Students may also choose to include their work on an IMCA Presentation DVD. These compilations can be shown by the IMCA Program in public contexts, for non-commercial purposes. Students may acquire a copy of this compilation upon submission in exchange for a blank DVD.

IMCA410: PRODUCTION AND POST-PRODUCTION POLICIES AND PROCEDURES

IMCA VIDEO FACILITIES
EV-6-420, 6-425, 6-429, 6-805, 6-815 + 6.618*: IMCA210, 310 & 410 Edit Suites
EV-6- 621: IMCA Video Equipment Depot
EV-6- 635: Production Studio

LAB FEE

Students must pay an "IMCA advanced Video Lab Fee" of $48 for the year. Fees can be paid at the Art Supply store in the VA Building. Please submit your receipts to the IMCA Video Equipment Depot in EV6-621. Students who do not submit receipts will not be granted access to production or post-production facilities. An external hard drive is mandatory for use of editing facilities.

EQUIPMENT BOOKINGS

Initial booking requests must be made in person at EV-621. Subsequent booking requests can be made at imcadepo@alcor.concordia.ca.

EQUIPMENT PICKUP AND RETURNS

Please set aside at least 10 minutes for your equipment pickup and returns. This ensures that there is enough time to check the operation and compatibly of the equipment you are borrowing. It is in your best interest to take this procedure seriously and ensure that the equipment is functioning properly, as you are accountable for it. The maximum booking period is two days at the time. Equipment pickups are made between 12pm and 5pm on the day of your booking. Students who do not pick up their equipment by 5pm will lose their reservation. Unclaimed equipment will be made available between 5pm and 6pm. Equipment must be returned before 12pm on the last day of your reservation. Late fines will be charged.

LATE FINES

Minor Equipment:	$5.00/Hour	Major Equipment:	$10.00/Hour
	$25.00/Day		$50.00/Day

Access to all facilities and equipment will be suspended until outstanding equipment has been returned and late fines paid.

EDIT SUITE BOOKING PROCEDURE

Bookings of the IMCA Video Editing facilities can be done online. The URL will be announced when the booking site is fully functional. Keys for edit suites can be signed out at the security desk. Each student is responsible for the contents of the edit suite during their booked shift. Doors left unlocked and unreturned keys will result in a loss of editing privileges. NEVER get a key without prior booking through the reservation web site. If a student is fifteen minutes late, their shift can be cancelled and given to someone else. You can book a maximum of four hours at a time for a total of eight hours per week.
*HDV Project. The Edit Suite 6.618 is dedicated to dub and transfer + HDV capture. Once the HDV material is digitize on students hard drive, every suite can be use to edit HDV material.

SHOOTING STUDIO ACCESS

IMCA 410 students have access to the Production Studio (EV-06-635). Bookings must be made in person at the IMCA Depot. A workshop about the studio, lighting and security issues is mandatory prior to studio use.

TRANSFER OF ACCESS

Students cannot transfer access of editing room keys or production equipment to another student. Equipment must be returned by the student who signed for it.

Ian Cameron & Benoit Chaussé IMCA Video Production + Post Production Coordinators imcacord@alcor.concordia.ca, EV-6-625	IMCA Video Depot imcadepo@alcor.concordia.ca (514) 848-2424 x5946, EV-6-621

ASSIGNMENT SCHEDULE: September 2009 through April 2009
Please note: Readings & Screenings will follow, developed to complement the projects you're developing.

Throughout the year, there will be presentations by visiting artists, field trips, and screenings, oriented towards the production of the participants in the IMCA 410 Video Studio/Seminar along with presentations focusing on studio practice within video production.

The following schedule may be subject to some change, on occasion; its intention is to give the skeletal outline for the development of the course. Please consult "Moodle' for up-to-date info.

Week 1, September 8th
Presentation/Discussion of Studio/Seminar Schedule and Course Outline
Tour of facilities (production & post production)--what specifically is for the Video 400 studio/seminar
Introductions/ Mini-Presentations/introductions
For submission by email by end of the week, Portfolio writing on the following:
What experimentation have you done to date? What haven't you done? What are your frustrations? Limitations? What are your influences? Who are your audience/s?
3:00 to 5:00 DHC field trip, 451 St-Jean (metro Square Victoria)
for the Sophie Calle exhibition, with invitation to participate in *Snapshot*, an exhibition project with DHC.
Question: consider the role of the artist/author in this collaborative work.
For consideration: the letter as generative structure for a time based work
Reference Reading excerpt: Antonia Fraser (ed). Love Letters, An Anthology. London: Penguin Books, 1976.

Week 2, September 15th
-Focus: Proposals, Scripts, Storyboards & Maquettes as Strategies in Production: the curious combination of planning + letting it happen (with guest presentation), & The Process—suspending the evaluative critic, developing the intuitive.
Nine people'ss portfolio presentation: Ten minute presentation of a video artist's work which intrigues you. Connect this research to your production explorations. Make a storyboard of this work in your portfolio.
Portfolio Feedback: written (writing on someone else's presentation).
-Workshop: Camera 20 minutes/group @ 4 groups (80 minutes)
-Skills inventory, towards skills building in specific areas (your choice), plus to allow for development of working groups for the Fall term (sound recording, lighting & camera, editing, sound clean-up, sound post—mixing, editing).
-Reference Reading: Jennifer Fisher (ed.) *Technologies of Intuition*. Toronto: YYZ, 2006.

Week 3, September 22nd
Presentation & Discussion of Portfolio Assignment: In-camera edit (from 1 to 3 minutes in duration)
Portfolio Feedback: written (writing on someone else's presentation).

Week 4, September 29th
Workshop with small groups on HD edit workflow (45 minutes to one hour)
Time out/Studio time for you to work on proposal for Major Project #1

Week 6, October 6th
Presentation of Proposal for Major Project #1, with description, one to three pages of notes, storyboard, script.
Focus: On genres within Video, Question about audience/s
Francesco Vezzoli's 2 channel video, *Democrazy*
Reference reading: "Francesco Vezzoli Talks about *Democrazy*, 2007," *Art Forum* (September 2007) 448-451.
Workshop: Sound recording exercises with small groups on a number of thematics
Reference Reading: excerpt from Ronald Wright. *What Is America: A Short History of the New World Order.* Toronto: Random House, 2008.

Week 5, Note: Monday, October 13th is a University holiday so there will not be no classes.

Week 6, October 20th
Eight people's portfolio presentation: Ten minute presentation of a video artist's work which intrigues you. Connect this research to your production explorations. Make a storyboard of this work for your portfolio.
Portfolio: Feedback: written (writing on someone else's presentation).
Focus: looking at a work-in-progress. How to view what's not there yet? How to approach the fragmentary.
Introduction of Portfolio assignment: editing someone else's work, whether by excerpting, slowing down, or editing strategies imposed.
Works reference: Douglas Gordon (Psycho, 5 Year Drive-by).
Workshop: Shooting Studio, working with one of Gary Hill's set-ups.
Reference Reading excerpt: from the catalogue, ***Nothing is lost, nothing is created, everything is transformed The Québec Triennial.*** Montreal, Museum of Contemporary Art, 2008.

Week 8, October 27th
Presentation of excerpt of Rushes and Project Development, Major Project #1
Workshop: in the edit suite, working with someone else's footage to make a short work (small groups).

Week 9, November 3rd
Field trip

Week 10, November 10th
Assignment due: Presentation of clip from Rough Cut for Major Project #1
Workshop: in the edit suite, working with someone else's footage to make a short work (small groups).

Week 11, November 17th
Assignment due: Presentation of clip from Rough Cut for Major Project #1
Workshop: Post-- sound mixing—exercises & experiments

Week 12, November 24th
Assignment due: Presentation of Draft Artist Statement

Week 13 , December 1st & 2nd
Assignment due: End of term critiques, presentation of Major Project #2

Winter Term 2008, Syllabus with screenings & readings to follow (this one gives a guide to date for crits)
Workshops to be announced, depending on how first term projects developed

Week 1, January 5th
Reflections on first term Workstudy
Screenings & discussion of a variety of works video around area of projection materials, including Rebecca Belmore's "Fountain'

In class--Individual Meetings/Interviews for Fall Term grade in-class.

Week 2, January 12th
Portfolio Assignment due: In-camera edit #2, with focus on sound

Week 3, January 19th
Field trip

Week 4, January 26th
Workshop: edit suite experiments with audience—signature vs mass audience, how to build a language, along with a question of audience/s.
Assignment due : Proposal for Major Project #2, with description, one to three pages of notes (storyboard, script)

Week 5, February 2nd
Workshop: Shooting studio—exercies experiments with keying & live mixing (small groups).

Week 6, February 9th
Assignment due: Presentation of Rushes, Major Project #2

Week 7, February 16th
Assignment due: Presentation of excerpt of Rushes, Major Project #2

Mid-term Break starts Monday, February 23 through to Sunday, March 1st.

Week 8, March 2nd
Field Trip

Week 9, March 9th
Assignment due: Presentation of excerpt of Rough Cut, Major Project #2

Week 10, March 16th
Assignment due: Presentation of excerpt of Rough Cut, Major Project #2

Week 12, March 23rd
Assignment due: Presentation of Draft Artist Statement

March 30, First day of Critiques
Assignment due: Presentation of Major Project #2, with visiting artist
Submission of DVD of Finished video work for Project #2, artist statement (100 words, typed), and digital still

April 6th, 2nd day of crits
Assignment due: Presentation of Major Project #2, with visiting artist
Submission of DVD of Finished video work for Project #2, artist statement (100 words, typed), and digital still

Individual Meetings/Interviews for Winter Term grade scheduled.